



The Work of Art Toolkit
USER GUIDE
Business Skills for Artists

SPRINGBOARD
for the arts



Springboard for the Arts is an economic and community development organization for artists and by artists. Springboard for the Arts' mission is to cultivate vibrant communities by connecting artists with the skills, information, and services they need to make a living and a life.

Springboard's Work of Art: Business Skills for Artists is a set of professional development and entrepreneurship workshops that have been developed to be useful to artists practicing in all disciplines. Work of Art has been taught at arts organizations, libraries and colleges in over 80 communities in the Upper Midwest and beyond. In Minnesota, the Work of Art is supported by the Jerome Foundation, McKnight Foundation, Minnesota State Arts Board, Ecolab Foundation, Xcel Energy Foundation, and the Emily Hall Tremaine Foundation.

Many artists have contributed to the Work of Art curriculum and the creation of this toolkit, special thanks to Chris Osgood, Kathleen Richert, Anna Metcalf, Andy Sturdevant, Naomi Schliesman, Zaraawar Mistry, Carl Atiya Swanson, Molly Chase, Laura Zabel, and the entire Springboard staff and board.

Primary toolkit author: Noah Keesecker. Design by Chad Nestor.

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WELCOME!

This workbook is for you: the artist, the educator, the student, the professional, the community. You are invited to teach and learn from it in any way that fits your needs and goals. Through this workbook we are sharing our knowledge with you so that you can create your own wisdom for yourself and others. Together, let's help artists make a living and life.



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INTRODUCTION

Hello! Thank you for your interest in the Work of Art program model. We are so happy to be able to support artists ability to make a living and life in this way, and wish you success as you create new opportunities to support your creative community.

Helping artists achieve the goals they set for themselves has been at the heart of our work at Springboard for the Arts since 1991. We work with artists in all disciplines, and at all stages of art practice and career. We are still learning about our own process, and collecting feedback from the artists, partners, and the communities who have used this model to create their own program. We hope to continue building a network of communities that are experimenting with the Work of Art model so that we can continue to learn from each other.

This is a compendium of everything we've learned in the process. Not all of it may work for you, but we hope you'll find it of some help in putting your own program together. Feel free to alter or amend these guidelines as you see appropriate; Work of Art certainly isn't a one-size-fits-all program. A lot of it will depend on the size of your group or organization, as well as the nature of the arts community in your town. We encourage you to customize the program as needed. We've seen the Work of Art work in large cities, tiny towns, and everywhere in between.

Keep us updated on how it all goes for you, and please feel free to get in touch with us if you have any questions.

For more stories of artists and their impact in communities and additional toolkits and resources, check out Creative Exchange at www.springboardexchange.org, or on Facebook at www.facebook.com/SpringboardCreativeExchange.

Good luck,
Springboard the Arts



BEFORE YOU BEGIN

PRINCIPLES AND VALUES OF WORK OF ART

Artist-centered approach

This curriculum was developed by artists for artists. The Work of Art model is a tool to build and support leadership in your artist community.

Community is the expert

Each group of artists will have unique set of resources and connections that have been useful to them. Allowing time and space to share these resources within the group is one of the most valuable parts of the Work of Art.

Building connections beyond the arts community

We have found that there are many organizations and resources that are interested in working with artists or including creative entrepreneurs in their work. By building authentic relationships with local libraries, social enterprise incubators, co-working spaces, attorneys, accountants, healthcare providers and others, we've been able to find new ways to support artists. At the same time, artists have found new supporters, friends, and colleagues that strengthen their work.

TOOLKIT COMPONENTS

YOUR WORK OF ART TOOLKIT INCLUDES:

- **Work of Art workbook**

A modular workbook divided into the 12 units, each with practical tools, tips, and exercises for individuals and groups. For example, the workbook includes exercises in creative ideation, building timelines, and planning activities in manageable pieces. All are designed to encourage a combination of introspection and small group discussion.

- **14 videos**

Available online and on DVD, the short videos feature working artists from a variety of disciplines and backgrounds. They complement each unit of the workbook, with bonus videos on Artist Statement examples and Social Media Plus. The videos range from 2–3 minutes, and are designed to provide a relatable and interesting spark for further conversation. The eight artists featured are from diverse backgrounds and disciplines—each providing insights and examples of how artists apply the big ideas in Work of Art to his or her individual practice.

- **This teaching guide**

Practical tips for making the most of your Work of Art toolkit.

- **Online knowledge base**

Springboard for the Arts curates an ever-growing list of resources that includes links to useful articles, videos, and supporting materials such as fillable spreadsheet templates. Communities using the toolkit contribute to this list, as does Springboard for the Arts. You can find this resource list at springboardforthearts.org/woa.

Each of the components are available online (through YouTube and in PDF format) at no cost. If you wish to purchase DVD and copies of the published workbook, you can order individual copies or sets via our website: www.springboardforthearts.org

- **Starter toolkit:** Includes the DVD of all 14 videos, 5 copies of the published workbook, a printed guide and 1-hour of phone consultation with Springboard. Cost: \$200
- **Additional DVDs:** \$20 each
- **Additional published workbooks:** \$20 each
- **Opportunity for further consultation** You can call Springboard to further customize the program. We can provide consultation via phone or email or in person, depending on your needs.

MODELS FOR USING THE WORK OF ART WORKBOOK AND VIDEOS

Our experience has shown that artists get the most out of a combination of individual and group learning. The Work of Art workbook is designed for group learning, whether that's via an instructor in an academic setting, through organizations that want to offer Work of Art in their community, or in self-organized small groups of artists that want to learn together.

You're welcome to use the Work of Art workbook in the manner and order that suits you best. You may choose to work through the entire 12-unit series, or to pick and choose only those that are most relevant or useful to you. The 12 units are modular and can be tackled in any order.

Unit 1: Career Planning

Unit 2: Time Management

Unit 3: Portfolio Kit

Unit 4: Marketing

Unit 5: Promotions

Unit 6: Social Media Basics

Unit 7: Pricing

Unit 8: Recordkeeping

Unit 9: Legal Considerations

Unit 10: Funding

Unit 11: Grantwriting

Unit 12: Business Plan Essentials

Paired with the Work of Art workbook is a DVD with a short video that complements each unit, plus bonus content: Social Media Plus and Sample Artist Statements. We recommend you start each unit by watching the corresponding video.

ARTS AND ECONOMIC/COMMUNITY DEVELOPMENT ORGANIZATIONS

We know that often a local arts agency or other arts-focused organization is interested in teaching Work of Art in their communities. Similarly, economic or community development organizations that already offer small-business training want to customize their training to better serve creative entrepreneurs. In both of these scenarios, we recommend:

Select a practicing artist to teach the course, if possible. The instructor should be knowledgeable about the local community and arts opportunities and challenges, and be able to respond to questions with specific examples.

Springboard for the Arts partners with local libraries, which host the workshops and are readily accessible to the public. Often grants can help cover the cost. When we're able, we allow artists to set their own price for the workshops ("pay-what-you-will" pricing). Otherwise the price per workshop is \$40.

Plan for accessibility. Choose a meeting space that is as central as possible. Consider whether a building is ADA-compliant and whether sign language interpretation will be needed. Also consider transit options—is the location accessible via transit and/or has close parking? If you are planning to show the Work of Art videos during the workshop, make sure the space has a screen and projector (and Internet connection if you are using the online version, or DVD player/laptop if you have the DVD).

Budget to cover costs such as the Work of Art workbooks, meeting space rental, sign language interpreters, snacks, and any other considerations. Consider a pay-what-you-can model, if possible.

** Sample budgets included in this manual.*

Advertise the class at least four weeks in advance. Get the word out in the way that's most effective for your community. In whatever way you advertise—email, flyers, social media—try to make it as easy as possible for people in your community to help spread the word. Also consider reaching out to populations you have not yet or recently begun serving, in addition to those you work with most often.

Enroll 4–25 artists per class. Teams of four are an ideal size for group work, while 25 is the upper limit of a class size that allows for individual interactions.

Teach classes on a set schedule. Typically a class held at the same time each week is the most successful. You can choose to be flexible in allowing artists to register for one or more classes of their choosing or you can require registration for the entire series.

Encourage artists in the class to learn directly from each other, as well as from the instructor. Consider finding ways to document the resources that artist share.

Celebrate and build the network of artists who participate. Sometimes artists want to share email addresses, create a Facebook group, or hold ongoing meet-ups so they can continue to share resources

Community and Economic Development organizations that have small business lending, Individual Development Account, or other entrepreneurship programs can use Work of Art to inform their existing business planning requirements or offer the series as an alternative to more traditional business planning classes.

and support each other's work. If you have a group of artists that complete an entire series of classes together, having a final potluck or happy hour celebration is a nice way to wrap things up. If you plan to offer the workshops on an ongoing basis, starting a Facebook group that artists can join and contribute to as more people engage in the class is a good way to continue to share learning.

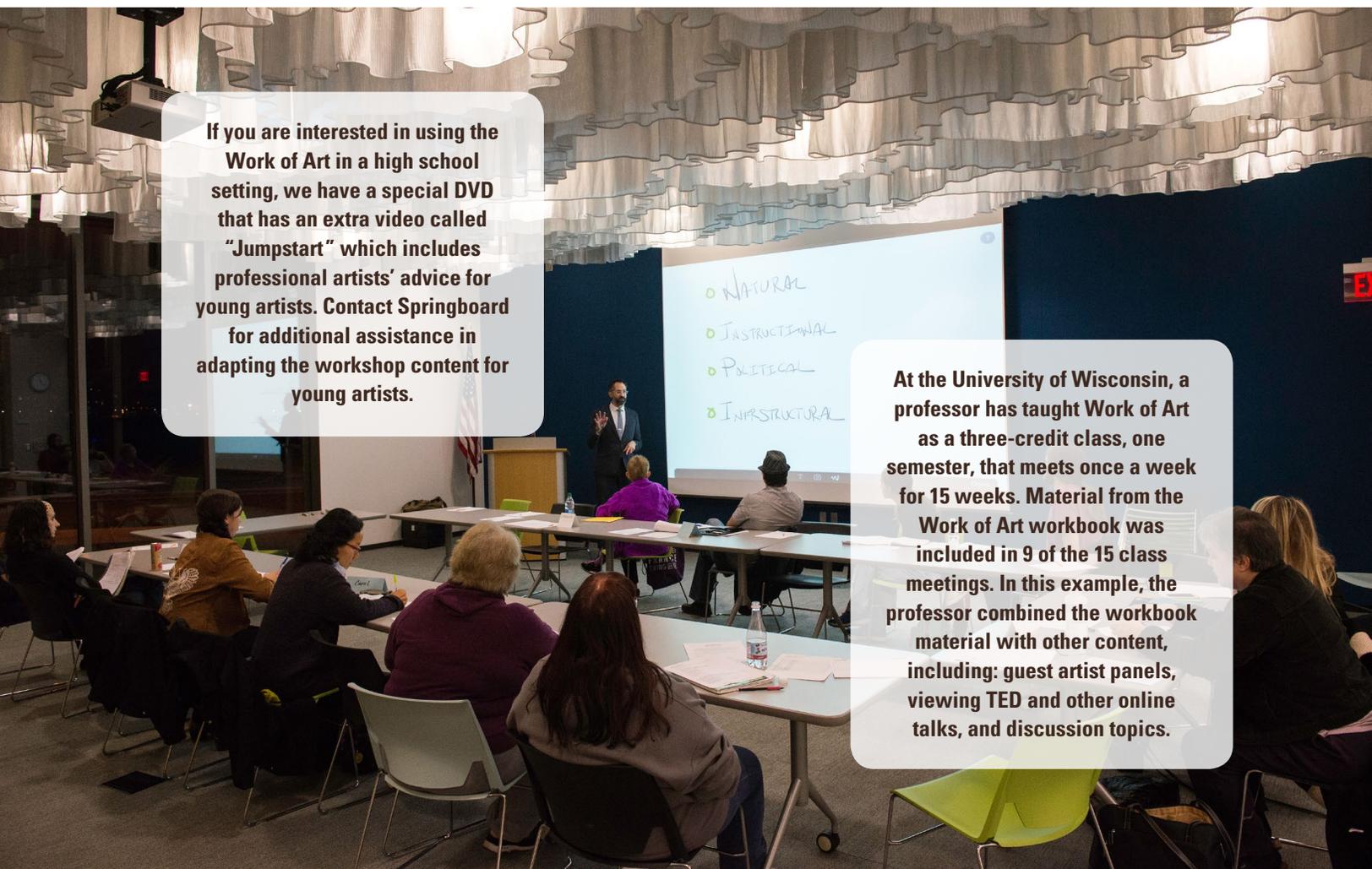
Evaluate each class as it is offered (rather than waiting until the end of the series of classes), and adapt the course as needed to meet the needs and interests of your local community.

* *Evaluation sheet in the appendix for reference.*

ACADEMIC SETTINGS

Work of Art has been used as a part of course offerings in both graduate and undergraduate programs at colleges and universities. The workbook can be used to provide a template for a dedicated professional development class offering, or as a supplement to existing curriculum or class offerings.

Typically, professors have students purchase the Work of Art workbook via the campus bookstore. (Springboard can work directly with the bookstore to ensure it is in stock.) Instructors can pick and choose videos, exercises from the workbook, and other resources that best complement their curriculum.



If you are interested in using the Work of Art in a high school setting, we have a special DVD that has an extra video called "Jumpstart" which includes professional artists' advice for young artists. Contact Springboard for additional assistance in adapting the workshop content for young artists.

At the University of Wisconsin, a professor has taught Work of Art as a three-credit class, one semester, that meets once a week for 15 weeks. Material from the Work of Art workbook was included in 9 of the 15 class meetings. In this example, the professor combined the workbook material with other content, including: guest artist panels, viewing TED and other online talks, and discussion topics.

SELF-ORGANIZED ARTIST GROUPS

Perhaps you live in an area where the Work of Art series is not being offered, or you want to gain advanced business skills while building community among artists with like interests, or you have a group of friends that want to support each others development. We call this the “Book Club” model. Here are some steps we recommend:

Invite a group of artists with similar goals and interests to join your Work of Art workgroup, generally between 4–8 people is best. Consider the size of your meeting space when forming your group— as everyone should be able to be comfortable for the duration of your meetings.

Collaboratively design your meeting time, location and structure. Decide within your group what is expected of each person. For example:

- Decide on a schedule. Remember to work around holidays and other scheduling considerations.
- Agree to a specific starting and ending time. (Typically groups reserve 2 to 2½ hours per unit.)
- Confirm the members of the group are interested in covering the same units. Be open to covering the units in the order that will work best for the members of your group.
- Determine group norms such as what your ratio of social time to work time will be, and what to do if one person is dominating a conversation.
- Agree upfront on any purchases before they are made, and how to divide shared costs. (Examples include the cost of the Work of Art workbooks, location rental, snacks, etc.)
- Select the method of communication that will work best for your group and make sure all members can contact each other via phone, email, and/or social media.

Select a meeting place(s). You might choose one place to meet each week, or might alternate locations. Consider meeting in a free public space such as a meeting room at your local library as long as the space allows for discussion at a conversational volume. If you choose the home of one of your members, agree in advance on what the host is asked to do and keep the hosting responsibilities as clear and simple as possible.

Alternate facilitators. We recommend you alternate the facilitator each week. The facilitator’s role is to ensure sessions start on time, that the group remains focused on the general topic, and that the discussion is inclusive of everyone in the group.

Encourage everyone in your group to learn directly from each other. Listening is key. Members of the group should guard against taking on the role of gatekeeper or advisor. As much as possible, listen without making corrections or giving feedback, unless your feedback is specifically requested.

Additional Resources for tools to help with facilitation:

- Asset Based Community Development Institute: www.abcdinstitute.org/publications/downloadable
- Community Tool Box: www.ctb.ku.edu/en
- *Liz Lerman’s Critical Response Process: A method for getting useful feedback on anything you make, from dance to dessert.* Lerman, Liz, and Borstel, John. Dance Exchange, 2003.
- *The Wilder Nonprofit Field Guide to Developing Effective Teams* Gilbertsen, Beth, and Ramchandani, Vijit. Amherst H. Wilder Foundation, 1999.
- *Facilitation Resources*, University of Minnesota, 1999.

From: Carla
Subject: Work of Art meeting!
Date: November 24, 2016
To: Noah, Jun-Li, Molly, Andy, Zarawaar

Dear Noah, Jun-Li, Molly, Andy and Zarawaar:

I'm looking forward to our next Work of Art group meeting at my house. I'll have chips and some other snacks. Could one of you bring some drinks? This week our topic is time management. We can watch the video when everyone gets here (or you can watch it online ahead of time if you want!) and discuss. Then we'll work through some of the activities in the workbook – I looked ahead and it looks like some of the activities are meant to be done throughout the week (time tracking etc.) so we might have homework this week ☺ Let me know if you have any questions or if you have any articles or resources you want to pass around to the group related to time management.

See you Thursday at 6pm at my house!

xoxo,
Carla



Let us know how it's going! We are interested in your feedback. Additionally, we can consult with you about how to adapt Work of Art to meet your community's needs.

APPENDIX A: SPRINGBOARD FOR THE ARTS EVALUATION FORM

Springboard for the Arts uses the following information to better understand and serve our audience.

What kind of art do you do? _____

How old are you?

17 or younger | 18–30 | 31–40 | 41–54 | 55 or older

What is your gender identity?

Female | Female to Male Transgender | Intersex | Genderqueer | Male | Male to Female Transgender
Or please specify: _____

How would you classify your ethnicity?

Arab | Asian | Black | Caucasian | Hispanic | Latino | Native American | Pacific Islander | Multiracial
Or please specify: _____

What is your zip code? _____

Is this your first Springboard for the Arts event?

Yes | No

If “No” above, about how many others have you attended? _____

Please rate the quality of this event:

Excellent | Good | Not Good | Poor

At this event, I learned skills that will further my artistic career:

Yes | No | Not Sure

Please let us know how you feel after this event:

I am confident in my arts career:

Strongly Disagree | Disagree | Not Sure | Agree | Strongly Agree

I have a plan for my next steps:

Strongly Disagree | Disagree | Not Sure | Agree | Strongly Agree

I am connected to the resources I need:

Strongly Disagree | Disagree | Not Sure | Agree | Strongly Agree

If you'd like to join our email list, what is your email address?

PLEASE USE THE BACK FOR ANY ADDITIONAL COMMENTS

APPENDIX B: SAMPLE BUDGET

Nonprofit Organization Model

(Numbers based on 15 artists and 12 workshops)

Expenses

Toolkit starter kit	\$200
<i>which includes:</i>	
• 1 DVD (14 videos)	
• 5 copies of the published workbook	
• 1 printed guide	
• 1 one-hour phone consultation with Springboard for the Arts	
10 additional workbooks (\$20 each)	\$200
Facilitation (\$100/hr for twelve 2.5 hr workshops)	\$3,000
Space rental (\$100 x 12 workshops)	\$1,200
Marketing/Advertising	\$400
Closing celebration food	\$200
Administration time	\$2,000
<hr/>	
TOTAL	\$7,200

Income

Artist fees (\$40/workshop x 15 artists x 12 workshops)	\$7,200
-or-	
Grant support (for free-to-artists model)	\$7,200
-or-	
Grant or contract support	\$5,000
Pay what you can fees (approx. \$12/per artist/workshop)	\$2,200

* Reduce expenses by finding in-kind space, pro-bono marketing, and/or using the online workbook and videos

* Additional expenses could include guest speaker fees, increased administration time for evaluation or tracking, paid training/prep time for facilitator, and/or additional consultation with Springboard for the Arts

APPENDIX C: PRESS RELEASE TEMPLATE

PRESS RELEASE

Release [DATE]

[CONTACT]

[ORGANIZATION]

[PHONE]

[EMAIL]

[YOUR GROUP] ANNOUNCES NEW PROGRAM TO SUPPORT CREATIVE ECONOMY!

[YOUR GROUP] is pleased to announce a new resource for artists of all disciplines in [YOUR TOWN] and will begin taking registrations for this innovative program on [DATE].

Our program is based on WORK OF ART, a practical guide and video series for planning, launching, and running a successful artistic business. Millions of Americans have the talent to create extraordinary art, but are held back by a lack the skills and training to make a living and a life in the arts. WORK OF ART takes practical business and entrepreneurial lessons and applies them directly to artistic practice, so that artists are equipped with the tools and framing resources to succeed in the creative economy.

Developed by St. Paul, Minnesota-based Springboard for the Arts, WORK OF ART is based on a series of professional development and entrepreneurship workshops that have been taught at arts organizations, colleges, and libraries in over 80 communities in Minnesota, South Dakota, North Dakota, Wisconsin, and Iowa since 2010. WORK OF ART is a 14-part workbook and video series that guides artists through every facet of building a successful and sustainable career—from career planning, time management, marketing, and social media to pricing, recordkeeping, funding, and developing a business plan.

Designed to help new artists learn the ropes, as well as more experienced artists grow and expand, each section provides a step-by-step guide to tackling the topic, including easy-to-digest tips, best practices, useable case studies, hands-on exercises, analytical tools, checklists, and worksheets. A series of videos brings each topic to life with empowering insights and advice from artists on how they incorporate WORK OF ART strategies into their everyday work.

The WORK OF ART toolkit was developed with support from the Emily Hall Tremain Foundation's marketplace Empowerment for Artists program and is available through Springboard for the Arts' Creative Exchange platform (www.springboardexchange.org).

[PARAGRAPH ON YOUR GROUP/ORGANIZATION'S MISSION. INCLUDE YOUR WEBSITE ADDRESS.]

APPENDIX D: ARTISTS FEATURED IN THE WORK OF ART VIDEOS

Springboard for the Arts thanks the artists who contributed their time, insight and experience to the Work of Art video series.

Greg Herriges

Musician, Composer, Author

Guitarist, bouzoukist, multi-instrumentalist, and composer Greg Herriges performs and records an eclectic mix of original and traditional “whirled music” with a unique approach honed by his studies of Indian, East Asian, and other world traditions. He is also a soundtrack artist and music director for film and theater and an author of music books for Hal Leonard Publishing. Performing is his lifeblood; he gets equal fulfillment playing with cross-cultural ensembles or “letting one guitar play him.” He has received artist fellowships and grants from the Bush and McKnight Foundations and the Metro Regional Arts Council.

www.gregherriges.com

www.facebook.com/gherrigesmusic

www.youtube.com/GregHerriges

www.reverbnation.com/gregherriges

Rachel Jendrzejewski

Playwright and Interdisciplinary Artist

Rachel Jendrzejewski is a playwright and interdisciplinary artist currently based in Minneapolis. She has written, performed, and otherwise collaborated on performance, film, music, and public art works throughout the U.S. and internationally. Her plays have been developed or produced by The Playwrights’ Center, Walker Art Center, Southern Theater, Red Eye Theater, In the Heart of the Beast, Padua Playwrights, Rhode Island School of Design, Trinity Repertory Company, Institute of Contemporary Art/Boston, The Wild Project, and Playwrights’ Horizons, among others. Current projects include new collaborations with playwright/multimedia artist Theo Goodell and with contemporary performance ensemble SuperGroup, installation artist Liz Miller, and art rock band Brute Heart. Honors include a Minnesota State Arts Board Artist Initiative Grant; a Playwrights’ Center Jerome Fellowship; a Lucille Lortel Playwriting Fellowship; residencies at the Eugene O’Neill Theater Center’s National Theater Institute and Adam Mickiewicz Institute; and project support from Irrigate Arts and the Foundation for Contemporary Arts. She holds an MFA in Playwriting from Brown University, where she studied with Erik Ehn and Lisa D’Amour.

www.rachelka.com

Anna Metcalfe

Ceramic Artist

Anna Metcalfe lives in Minneapolis where she graduated from the University of Minnesota in 2009 with her MFA. Metcalfe currently teaches ceramics at the U of MN Department of Art, and professional development for artists at Springboard for the Arts. She is a recipient of a Jerome Foundation Emerging Artist’s Project Grant for Public Art in 2009, a MN State Art’s Board Artist Initiative Grant in 2013, and most recently, a Jerome Foundation Study and Travel Grant.

www.annametcalfe.com

Bianca Pettis and Jacob Aaron Roske of Beatrix*JAR

Bianca Pettis - Beatrix, Co-Founder of Beatrix*JAR

Jacob Aaron Roske - JAR, Co-Founder of Beatrix*JAR

Bianca Pettis (Beatrix) and Jacob Aaron Roske (JAR) are a sound art duo and couple creating exciting electronic sound collage utilizing circuit bent battery-powered children's toys, AM Radios paired with flash cameras and found sounds. Beatrix*JAR provides unique programming that includes: Audio Collaborations, Live Performances, Circuit Bending Workshops, Demonstrations and Hands-On Audio Playgrounds.

Circuit Bending, the direct result of experimentation and play, is the act of modifying the circuit board of a battery-powered children's instrument or keyboard to unleash sounds the manufacturer never intended. Circuit Bending themes include electronics, recycling, science and sound art.

Beatrix*JAR's been featured at Walker Art Center, Wexner Center for the Arts, American Visionary Art Museum, the Hammer Museum and the Museum of Contemporary Art in San Diego to name a few. The duo has released three albums of note: I Love You Talk Bird, Golden Fuzz and Art Star. They are also recipients of a 2010 Archibald Bush Artists Fellowship in Media Arts.

www.beatrixjar.com

Toni Pierce-Sands and Uri Sands of TU Dance

Artistic Directors

Founded in 2004 by Toni Pierce-Sands and Uri Sands in Saint Paul, Minnesota, TU Dance is a leading voice for contemporary dance. The 12-member, professional company is acclaimed for its diverse and versatile artists, performing work that draws together modern dance, classical ballet, African-based and urban vernacular movements. Through celebrated performances of the professional company and accessible dance education at TU Dance Center, TU Dance provides opportunities for everyone to experience the connective power of dance.

www.tudance.org

Janaki Ranpura

Designer / Writer / Producer for performance and play in public space

I design and write for stage and non-traditional spaces, for plays and to play. My work changes the way space is perceived by performers and participants. It alters the relationship between a designed space and the people in it; onlookers and performers are of equal import to the work's meaning. I use a dialogic process, meaning projects are not complete until expressed and experienced by others. Performance closes the feedback loop; my definition of performance is intentionally ample. Humor is a favorite entry point because it opens a naive dialogue between art and audience.

www.janakiranpura.com

Peyton Scott Russell

Artist, Teaching Artist

Peyton, born in Minneapolis, MN. My earliest memories, as a child were making art. This continued into high school where I discovered graffiti art from the film *Style Wars*, in 1984. This had a profound effect on me and consumed my art interest. A portfolio of traditional art and graffiti influenced works helped earn for me acceptance to the Arts Institute of Chicago (SAIC). Graduating in 1991, I became a professional artist and teaching artist. I founded organizations like House of Daskarone, Juxtaposition Arts, Art House Education, and SPRAYFINGER. Today I am a Bush Fellow studying, practicing and teaching the art of creative lettering: graffiti. My focus is to increase the awareness of graffiti as a teachable art form by doing more community events, exhibitions, painting, writing grants and teaching.

www.houseofdaskarone.com (personal site)

www.sprayfinger.com (educational site)

Kao Lee Thao

Visual Artist, 3D Animator

Puddle-jumping sums up my background properly. I'm continually sucked into one path after another. I started seeing a pattern echoed through each, people and people's minds fascinate me. Needless to say I spent half my life studying psychology dreaming to become a psychiatrist and unwrap people from the inside out. Unexpectedly a reoccurring dream urged me to abandon psychology and pursue my childhood passion of art. After studying people's desires for so long, to ignore my own would have been foolish. I left the psychology world behind and dove head first into pursuing my art interest.

www.innerswirl.com

APPENDIX E: OTHER RESOURCES

For more ideas, resources and toolkits for artists and communities to catalyze change together, visit Creative Exchange (www.springboardexchange.org). In addition to toolkits, Creative Exchange hosts conversations where you can engage other practitioners around how to use the resources and adapting them to your community, as well as share inspirational stories of artists and their work.

We recommend looking at some other projects and resources that support artists and entrepreneurship. Thanks to the Emily Hall Tremain Foundation for their help in assembling the following list.

NATIONAL ASSOCIATIONS FOR ORGANIZATIONS

National Endowment for the Arts

The Endowment is a federal agency that awards more than \$100 million in grants in all 50 states.

www.nea.gov

Americans for the Arts

A national nonprofit organization that works to advance the arts in America by educating communities, generating more public/private sector resources and building individual appreciation of the arts.

www.artsusa.org

Grantmakers in the Arts

GIA is the only national association of private and public funders making grants to artists and arts organizations in America. The Support for Individual Artists group focuses on individual artists.

www.giarts.org

ONLINE ARTIST RESOURCE LISTINGS

Alliance of Artists' Communities

The Alliance supports visual artists, writers, composers, dancemakers, filmmakers, and artists of any discipline by providing resources that connect artists with residency programs and by advocating for greater support for artists and the creation of new work.

www.artistcommunities.org

Chicago Artists Resource (CAR)

Chicago Artists Resource (CAR) is an excellent source of information for artists' professional development. It includes legal, financial and education information as well as artist opportunities.

www.chicagoartistsresource.org

Greater Pittsburgh Arts Council

GPAC's website lists national and local resources for all disciplines.

www.pittsburghartscouncil.org

New York Foundation for the Arts

NYFA's Curatorial Service exhibitions are open to NYFA artists. This includes NYFA Fellows & Finalists, participants in our NYFA Learning & Professional Development workshops, Fiscally Sponsored artists and, on occasion, other related NYFA programs.

www.nyfa.org

NYFA Source

NYFA Source is an international searchable database of grant, residency and professional opportunities for artists. NYFA Source contains over 11,000 listings for opportunities and resources worldwide, and is searchable by location, discipline, and deadline, and is free to use. Classifieds contain extensive listings of exhibitions and galleries accepting artists' submissions

source.nyfa.org

Regional Arts & Culture Council

RACC's website includes extensive listing of announcements, funding, jobs, venues and workshops.

www.racc.org

Springboard for the Arts

The organization's mission is to cultivate vibrant communities by connecting artists with the skills, contacts, information and services they need to make a living and a life.

www.springboardforthearts.org

United States Artists

Their mission is to nurture, support and strengthen the work of America's finest living artists. Provides significant direct financial support to artists of all disciplines.

www.unitedstatesartists.org

PROFESSIONAL DEVELOPMENT / WORKSHOPS / BUSINESS SUPPORT

Arts & Business Council of Greater Boston & Volunteer Lawyers for the Arts of Massachusetts

Provides support for artists and businesses in the Boston area. Their website includes multiple free webinars on business topics.

www.artsandbusinesscouncil.org

Arts Incubator of the Rockies

AIR programs are designed to connect artists, creatives, and the community through collaborative educational, community building programs. AIR uses new and emerging technologies to provide high-quality professional development classes, entrepreneurial and business training, and coaching opportunities to creatives in rural communities in the Intermountain West. In addition, AIR provides social networking opportunities that will strengthen the community connection to the arts throughout the region.

www.airartsincubator.org

artsmarketing.org

A project of the Arts & Business Council, this site has a variety of resources regarding arts marketing, research and strategy

www.artsmarketing.org

Business Volunteers for the Arts

Business Volunteers for the Arts (BVA) is operated by partner organizations of Americans for the Arts to match mid-to upper-level business professionals as pro bono consultants with arts organizations.

www.partnershipmovement.org

Alliance for Sustainable Arts Professional Practices (ASAPP)

ASAPP is a coalition of not-for-profit arts organizations and arts-related businesses dedicated to sharing professional development opportunities and best practice resources with artists in the New York City area. A core project is artflock.org, a new listing website of professional development opportunities, workshops, and lectures for artists in the New York City area.

www.artflock.org

Center for Cultural Innovation

The Center for Cultural Innovation was founded in 2001 with a mission to promote knowledge sharing, networking and financial independence for individual artists and creative entrepreneurs by providing business training, grants and loans, and incubating innovative projects that create new program knowledge, tools and practices for artists in the field.

www.cciarts.org

Creative Capital

Creative Capital acts as a catalyst for the development of adventurous and imaginative ideas by supporting artists who pursue innovation in form and/or content in the performing and visual arts, film and video, and in emerging fields. Provides advisory services and professional development assistance along with multi-faceted financial aid and promotional support.

www.creative-capital.org

The Foundation Center

A national organization offering classes and other tools to assist individuals and nonprofits in finding funding.

www.foundationcenter.org

Getting Your Sh*t Together

Professional software designed to help artists get organized.

www.gyst-ink.com

Additional peer organizations who offer professional development workshops (not exhaustive):

Artist INC, Kansas City • Artist Trust, Washington • Arts Council of New Orleans • Arts Incubator of the Rockies • ArtServe Michigan • c4, Atlanta • Cannonball, Miami • Chicago Artists Coalition • Creative Capital • Diverseworks, Houston • Flight School, Pittsburgh • Fresh Arts, Houston • Lower Manhattan Cultural Council • New York Foundation for the Arts • Side Street Projects, LA • Springboard for the Arts • Montana Arts Council

LEGAL, INSURANCE & FINANCIAL RESOURCES

Artspire

Artspire is NYFA's fiscal sponsorship program and provides the ability to accept and manage contributions online, bookkeeping, vendor payment services, and access to fundraising professionals for fundraising strategy consulting and grant proposal review.

www.artspire.org

ArHome

ArHome's mission is to help artists build assets and equity through financial literacy, homeownership, self-sufficiency and the responsible use of credit. Their website can direct you to a number of financial, home buying and debt management resources

www.arhome.org/resources

Creative Commons

This site is dedicated to alternative licensing issues.

www.creativecommons.org

Fractured Atlas

Fractured Atlas provides services, resources, and support to liberate a nation of artists. From healthcare to publicity to development grants, they supply critical tools for independent artists and arts organizations so they can focus on their creative responsibilities.

www.fracturedatlas.org

Starving Artists Law

Starving Artists Law is a website designed to provide legal information for self-help artists on all aspects of arts law. They provide referrals to volunteer legal resources throughout the United States.

www.starvingartistslaw.com

National Network of Fiscal Sponsors

The National Network of Fiscal Sponsors improves the practice of fiscal sponsorship and promotes its value to society.

www.fiscalsponsors.org

U.S. Copyright Office

An information clearinghouse including forms, news and publications regarding copyright issues.

www.copyright.gov

U.S. Patent and Trademark Office

This site includes current news, frequently asked questions, guides, glossary of terms and information on a variety of intellectual property issues.

www.uspto.gov

Volunteer Lawyers for the Arts

National organization providing legal resources, training, low-cost and pro-bono services to artists and arts and culture groups. Check for local chapters.

www.vlany.org

RESOURCES FOR DANCERS

Career Transitions for Dancers

Provides career counseling; bridge scholarships for dancers; workshops, resources and other CTFD services.

www.careertransition.org

Dance/USA

Dance/USA sustains and advances professional dance by addressing the needs, concerns, and interests of dance artists, administrators, and organizations.

www.danceusa.org

RESOURCES FOR FILM MAKERS / MEDIA ARTISTS

National Alliance for Media Arts and Culture

A nonprofit association whose membership comprises a diverse mix of organizations and individuals dedicated to a common goal: the support and advocacy of independent film, video, audio and digital arts.

www.namac.org

RESOURCES FOR MUSICIANS

American Composers Alliance

Publishes, promotes, preserves and protects concert music by American composers.

www.composers.com

American Composers Forum

Supports composers and develops new markets for their music. Provides resources such as grants and commissioning and other career development assistance.

www.composersforum.org

American Federation of Musicians

Represents the interests of professional musicians with legal issues, health and pension benefits and provides resources and networking opportunities.

www.afm.org

The American Society of Composers, Authors and Publishers

ASCAP is a membership organization providing licensing and distribution representation and distributes royalties for copyrighted works specifically for composers, songwriters, lyricists, and music publishers.

www.ascap.com

Chamber Music America

Chamber Music America is a national membership organization that promotes artistic excellence and economic stability within the profession to ensure that chamber music, in its broadest sense, is a vital part of American life.

www.chamber-music.org

The Dramatist Guild of America

The professional association of playwright, composers and lyricists.

www.dramatistsguild.com

New Music USA

Increases opportunities for composers through residencies, education, audience interactive programs, and support for the creation of new work.

www.newmusicusa.org

RESOURCES FOR PERFORMING ARTISTS

Actors Equity Association (AEA)

Represents actors and stage managers engaged in live theater. Provides negotiation services and benefits for Actors Equity members.

www.actorsequity.org

The Actors Fund

Their Health Services programs offer both Internet-based and personal health insurance guidance, solutions-based health care counseling, experience-based health referrals and, through our own free clinic, direct medical care for people who are uninsured.

www.actorsfund.org/services-and-programs/healthcare-and-health-insurance

American Federation of Television and Radio Artists (AFTRA)

Represents performers, journalists, technicians and other artists who work in the entertainment and news media.

www.aftra.com

The Field

The Field is a service organization for independent performing artists. A variety of grants, residencies and workshops are offered to artists in the performing arts fields.

www.thefield.org

National Alliance of Musical Theatre

Benefits include a festival of new musicals, two annual conferences, online resources and directories, surveys and research, the Producer-Writer Initiative, new works summits, insurance, and discounted rehearsal space.

www.namt.org

Screen Actors Guild (SAG)

Represents working actors in film, television, industrial work, commercials and videos. Enhances working conditions and offers a wide array of benefits to members.

www.sag.org

Theatre Communications Group

A national organization, focusing on strengthening the performance arts by offering information on grants, workshops and research and information on legislative issues for both nonprofits and individual performers.

www.tcg.org

RESOURCES FOR VISUAL ARTISTS

American Craft Council

The American Craft Council (ACC) is a national, nonprofit educational organization that promotes understanding and appreciation of contemporary American craft. Programs include the bimonthly magazine, American Craft, annual juried shows presenting artists and their work, the Aileen Osborn Webb Awards honoring those who enrich the craft field, as well as a specialized library, various workshops, seminars and conferences.

www.craftcouncil.org

College Art Association

CAA promotes excellence in scholarship and teaching in the history and criticism of the visual arts.

www.collegeart.org

Craft Emergency Relief Fund (CERF+)

Mission is to strengthen and sustain the careers of craft artists across the United States by direct financial and educational assistance. CERF+ has developed an emergency preparedness and response toolkit for artists called the Studio Protector: The Artist's Guide to Emergencies. It consists of an interactive ready-reference wall guide that provides easy-to-follow checklists for emergency preparation and response. A companion (free) online guide provides in-depth information including articles, interviews with artists and experts, tips, and annotated resource lists.

www.craftemergency.org

Creating a Living Legacy (CALL)

Creating a Living Legacy (CALL) is a program of the Joan Mitchell Foundation that provides support to visual artists in creating, through organizing and inventorying, comprehensive documentation of their artworks and careers.

www.joanmitchellfoundation.org/artist-programs/call

Glass Art Society

The Glass Art Society is an international non-profit organization that holds an annual conference, publishes the Glass Art Society Journal and provide online versions of GASnews and the Glass Art Society Member Directory.

www.glassart.org

Public Art Network

Formed in 2000 by Americans for the Arts, this site is designed to assist those in the field of public art. The Public Art Network (PAN) includes public art specific resources, networking listserv, and a public art program directory.

www.americansforthearts.org/services/public_art_network

Society for North American Goldsmiths

The Society of North American Goldsmiths supports and advances the professional practice of artists, designers, jewelers and metalsmiths. Through education, innovation and leadership, SNAG provides access to a vibrant and passionate community.

www.snagmetalsmith.org

RESOURCES FOR WRITERS

The American Society of Composers, Authors and Publishers

ASCAP is a membership organization providing licensing and distribution representation and distributes royalties for copyrighted works specifically for composers, songwriters, lyricists, and music publishers.

www.ascap.com

American Society of Journalists and Authors

Serves as a support organization for non-fiction writers.

www.asja.org

The Association of Writers and Writing Programs

A national nonprofit service organization that works to create new jobs and build new opportunities and audiences for writers.

www.awpwriter.org

The Dramatist Guild of America

The professional association of playwright, composers and lyricists.

www.dramatistsguild.com

CROWDFUNDING SITES

Artist Share	IndieGoGo
Artspire	Pledge Music
Awesome Foundation	Rock the Post
Funding 4 Learning	Rocket Hub
Kickstarter	Seed & Spark

PUBLICATIONS / RESEARCH

Artists Count in St. Louis

Published in March 2013, this survey looks at the structure and dynamics of the artist ecosystems in the St. Louis City and County.

www.art-stl.com/artistscount/index.php/survey-results

Artist Revenue Streams

Artist Revenue Streams is a multi-method, cross-genre examination of how US-based musicians' revenue streams are changing, and why.

www.money.futureofmusic.org

To Fail and Fail Big: A Study of Mid-Career Artists, Success and Failure

2013 e-book. A program of The Field.

www.thefield.org/content/fail-and-fail-big-study-mid-career-artists-success-and-failure

Strategic National Arts Alumni Project (SNAAP)

An annual online survey, data management, and institutional improvement system designed to enhance the impact of arts-school education. SNAAP partners with degree-granting institutions to administer the survey to their arts graduates.

www.snaap.indiana.edu

BOOKS FOR ARTISTS

Atkinson, Karen. *Getting Your Sh*t Together: The Ultimate Business Manual for Every Practicing Artist.*

Los Angeles, CA: GYST Ink, 2014. Print.

gyst-ink.com

Battenfield, Jackie. *The Artist's Guide: How to Make a Living Doing What You Love.*

Philadelphia, PA: Da Capo, 2009. Print.

artistcareerguide.com

Cobb, Peter, Susan L. Ball, and Felicity Hogan. *The Profitable Artist: A Handbook for All Artists in the Performing, Literary, and Visual Arts.* New York: Allworth, 2011. Print.

Louden, Sharon. *Living and Sustaining a Creative Life: Essays by 40 Working Artists.*

University of Chicago Press, 2013. Print.

sharonlouden.com

Simonet, Andrew. *Making: Your Life as an Artist.* Manitoba: Artists U, 2014. Print.

artistsu.org